

The Music in

C O R T E Z .

OR

The Conquest of Mexico.

Historical Drama,

The Poetry by

I. R. Planché Esq.^r

In Three Acts, Performed at the

Theatre Royal, Covent Garden,

Composed by

HENRY R. BISHOP,

Composer & Director of the Music at the Theatre Royal Covent Garden.

Ent. St. Hall.

Price 1s/-

LONDON

Printed by Goulding D'Almaine & Co. 20, Soho Square, & to be had at 7, Westmorland St. Dublin.

HRB

Handwritten:
Bishop
23

Digitized by the Internet Archive
in 2013

http://archive.org/details/musicincortezorc00bish_0

OVERTURE.

Composed by H. R. BISHOP. 1

LENTO

The musical score is written for piano and orchestra. It begins with a piano introduction marked *LENTO*. The piano part features a series of chords and melodic lines, with dynamic markings such as *ff*, *f*, *pp*, and *tr*. The orchestra part includes woodwinds and strings, with dynamic markings like *p*, *f*, and *ff*. The score is divided into several systems, each with a grand staff for the piano and a single staff for the orchestra. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The score concludes with a final cadence in the piano part.

ALLEGRO
MOLTO.

Clar:

The first system of music features a Clarinet part. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a whole note chord, followed by a half note, and then a series of eighth notes. The lower staff is in bass clef with the same key signature and time signature, playing a rhythmic accompaniment of eighth notes.

Flauto

The second system of music features a Flute part. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a half note, followed by a whole note, and then a series of eighth notes. The lower staff is in bass clef with the same key signature and time signature, playing a rhythmic accompaniment of eighth notes.

The third system of music features a Piano part. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a half note, followed by a whole note, and then a series of eighth notes. The lower staff is in bass clef with the same key signature and time signature, playing a rhythmic accompaniment of eighth notes. Dynamic markings *ff* are present above the lower staff.

The fourth system of music features a Piano part. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a half note, followed by a whole note, and then a series of eighth notes. The lower staff is in bass clef with the same key signature and time signature, playing a rhythmic accompaniment of eighth notes. Dynamic markings *ff* are present above the lower staff.

The fifth system of music features a Piano part. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a half note, followed by a whole note, and then a series of eighth notes. The lower staff is in bass clef with the same key signature and time signature, playing a rhythmic accompaniment of eighth notes. Dynamic markings *ff* and *rf* are present above the lower staff.

The sixth system of music features a Piano part. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a half note, followed by a whole note, and then a series of eighth notes. The lower staff is in bass clef with the same key signature and time signature, playing a rhythmic accompaniment of eighth notes. Dynamic markings *mf*, *rf*, and *p* are present above the lower staff.

Ov: Cortez

ten ten *f*

This system features a treble clef staff with a melodic line and a bass clef staff with a dense chordal accompaniment. The word "ten" is written twice in the bass staff. A dynamic marking of *f* is present in the bass staff.

b *b* *ff*

This system continues the musical piece with similar notation. The word "b" appears twice in the bass staff, and a dynamic marking of *ff* is present in the bass staff.

ff *ff* *ff* *ff*

This system features a treble clef staff with a melodic line and a bass clef staff with a dense chordal accompaniment. The dynamic marking *ff* is repeated four times in the bass staff.

ff

This system continues the musical piece with similar notation. A dynamic marking of *ff* is present in the bass staff.

p

This system features a treble clef staff with a melodic line and a bass clef staff with a dense chordal accompaniment. A dynamic marking of *p* is present in the bass staff.

This system continues the musical piece with similar notation, featuring a treble clef staff with a melodic line and a bass clef staff with a dense chordal accompaniment.

4

First system of a musical score. The right hand (treble clef) plays a melodic line with eighth and sixteenth notes, ending with a sharp sign. The left hand (bass clef) plays a complex accompaniment of chords and moving lines. Dynamics include *p* and *f*.

Second system of the musical score. The right hand continues the melodic line. The left hand features a rhythmic pattern of chords. Dynamics include *p*, *f*, and *pp*.

Third system of the musical score. The right hand has a more active melodic line. The left hand has a bass line with notes and rests. Dynamics include *cres*, *f*, and *ten*.

Fourth system of the musical score. The right hand has a melodic line with some accidentals. The left hand has a bass line with notes and rests. Dynamics include *ff*, *f*, and *ten*.

Fifth system of the musical score. The right hand has a melodic line with some accidentals. The left hand has a bass line with notes and rests. Dynamics include *p* and *cres*.

Sixth system of the musical score. The right hand has a melodic line with some accidentals. The left hand has a bass line with notes and rests. Dynamics include *f* and *if*.

ten: *ff* *ff*

This system features a treble clef staff with a key signature of one flat and a bass clef staff. The treble staff contains a complex, rapid melodic line with many beamed notes. The bass staff has a more rhythmic accompaniment with some sustained notes. Dynamic markings include *ten:* (tension) and *ff* (fortissimo).

p

This system continues the musical piece. The treble staff has a melodic line with some rests. The bass staff features a steady accompaniment. A dynamic marking of *p* (piano) is present.

This system shows a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The notation includes various note values and rests.

mf *cres* *f*
ten *rf*

This system includes dynamic markings *mf* (mezzo-forte), *cres* (crescendo), and *f* (forte). It also features *ten* (tension) and *rf* (ritardando) markings. The bass staff has a complex accompaniment with many beamed notes.

This system continues the musical piece with a treble staff and a bass staff. The treble staff has a melodic line with some rests, and the bass staff has a rhythmic accompaniment.

ten ten ten *f* *p*

This system includes dynamic markings *f* (forte) and *p* (piano). It features *ten* (tension) markings above the treble staff. The bass staff has a complex accompaniment.

Clar:

Flauto

cres *f*

ff *ff*

ff *ff* *ff* *ff*

8^{va} *ff*

8 *loco*

Flauto

p

7

This system shows the Flauto part. The top staff has a melodic line starting with a dotted quarter note, followed by eighth notes, and ending with a half note. The bottom staff has a rhythmic accompaniment of eighth notes. A dashed line connects the measure number '8' to the start of the Flauto line. The word 'loco' is written above the Flauto staff. The dynamic *p* is written below the piano staff. A measure number '7' is written above the final measure of the Flauto staff.

Clar:

This system shows the Clarinet part. The top staff has a melodic line with a half note, followed by quarter notes, and ending with a half note. The bottom staff has a rhythmic accompaniment of eighth notes. The dynamic *p* is written below the piano staff.

f

This system shows the Flauto part. The top staff has a melodic line with a half note, followed by quarter notes, and ending with a half note. The bottom staff has a rhythmic accompaniment of eighth notes. The dynamic *f* is written below the piano staff.

p *f* *p*

This system shows the Flauto part. The top staff has a melodic line with a half note, followed by quarter notes, and ending with a half note. The bottom staff has a rhythmic accompaniment of eighth notes. The dynamics *p*, *f*, and *p* are written below the piano staff.

This system shows the Flauto part. The top staff has a melodic line with a half note, followed by quarter notes, and ending with a half note. The bottom staff has a rhythmic accompaniment of eighth notes.

f *p* *f* *p* *f* *p*

This system shows the Flauto part. The top staff has a melodic line with a half note, followed by quarter notes, and ending with a half note. The bottom staff has a rhythmic accompaniment of eighth notes. The dynamics *f*, *p*, *f*, *p*, *f*, and *p* are written below the piano staff.

First system of musical notation. The upper staff features a melodic line with dynamic markings *f*, *pp*, *cres*, *mf*, and *f*. The lower staff provides harmonic support with dynamic markings *f* and *f*.

Second system of musical notation. The upper staff has a dynamic marking of *ff*. The lower staff has dynamic markings of *f* and *f*.

Third system of musical notation. The upper staff has dynamic markings *p*, *cres*, *mf*, and *f*. The lower staff has a dynamic marking of *f* and the instruction *ten*.

Fourth system of musical notation. The upper staff has a dynamic marking of *rf*. The lower staff has a dynamic marking of *f* and the instruction *cres*.

Fifth system of musical notation. The upper staff has a dynamic marking of *ff* and the instruction *8va*. The lower staff has a dynamic marking of *f*.

Sixth system of musical notation. The upper staff has a dynamic marking of *ff* and the instruction *8va*. The lower staff has a dynamic marking of *f*.

8

8

8

8

loco

ff *ff* *ff* *ff* *ff*

Haste! let us leave this fatal Shore!
 CHORUS with SOLOS,
Sung by Mrs. Pyne & Taylor &c.
 In the Historical Drama of

CORTEZ, OR THE CONQUEST OF MEXICO,

Composed by
Henry R. Bishop,

Ent. Sta. Hall,

Composer & Director of the Music to the Theatre Royal, Covent Garden.

Price

London, Printed by Goulding, D'Almaine & Co. 20, Soho Square, & to be had at 7, Westmorland Street Dublin.

Moderato

Alto
 Tenore 1^{mo}
 ALVARADO
 Tenore 2nd
 Basso

PIANO
FORTE

leave let us leave this fa - tal shore! let us leave let us leave this

leave let us leave this fa - tal shore! let us leave let us leave this

f Risoluto

fa - - tal shore On board, on board, while yet we may! while yet we may! while we

fa - - tal shore On board, on board, while yet we may! while yet we may! while we

alto tacet

pp may! on board, on board, while yet we may! while yet we may while we may!

may! on board, on board, while yet we may! while yet we may while we may!

pp

(FRANCISCO Enters)

dol *cres*

FRANCISCO

1^{mo} Tenore

2nd Tenore

Bass.

p *alto tacet*

Welcome the O - cean's

Welcome the O - cean's

mf

cres

f

p

wild - est roar,

So that we bound its bil - - lows

wild - est roar,

So that we bound its bil - - lows

o'er up - - on on our homeward way!

up - - on our

o'er up - - on our homeward way!

up - - on our

homeward way.

homeward way.

ff *risoluto*

ten

Clouds of foes around us press Foes, to des - peration

FRANCISCO

driv'n ! Like their lo - - custs, numberless, their lo - - - custs,

numberless, And dark'ning Earth as they do Heavn!* & dark'ning

Earth as they do Heavn! On board, on board, while yet we may on board, on

On board, on board, while yet we may on board, on

board on board on board while yet we may! while yet we may!

board on board on board while yet we may! while yet we may! while we

"The locusts sometimes darkening the air like thick clouds, fall upon the sea coasts and lay waste all the vegetation of the country."—Clavigro's History of Mexico.

ff
Welcome O - - - cean's wild - - - est. roar,
may! Welcome O - - - cean's wild - - - est roar,

loco
ff

pp
Up - - on our home - ward way! Welcome O - - - cean's
pp
Up - - on our home - ward way! Welcome O - - - cean's

p soave
ff

wild - - - est roar Up - - on our homeward
wild - - - est roar Up - - on our homeward

pp
pp

f *p* *pp*

Alvarado *Francisco*
way our homeward way! our homeward way!
way

pp

Up - - on our home - ward

Up - - on our home - ward

f

This system contains the first two systems of music. The top system shows the vocal line with the lyrics "Up - - on our home - ward". The bottom system shows the piano accompaniment with a dynamic marking of *f*.

way Up - - on our home - ward way our homeward

way Up - - on our home - ward way our homeward

pp *mf* *pp*

This system contains the third and fourth systems of music. The vocal line continues with "way Up - - on our home - ward way our homeward". The piano accompaniment features dynamic markings of *pp* and *mf*.

way! our homeward way Up - - on our home - - - ward way!

way! our homeward way Up - - on our home - - - ward way!

pp

This system contains the fifth and sixth systems of music. The vocal line concludes with "way! our homeward way Up - - on our home - - - ward way!". The piano accompaniment ends with a dynamic marking of *pp*.

This system contains the seventh and eighth systems of music, which are instrumental passages for the piano, consisting of chords and melodic lines in both hands.

O there's a Mountain-palm!

Sung by

MISS LOVE,

In the Historical Dramas

The Reply by

OF

C O R T E Z,

J.R. Planché Esq^r

OR

The Conquest of Mexico.

AT THE

Theatre Royal, Covent Garden,

Composed by

HRB

Ent. Sta. Hall.

HENRY R. BISHOP,

Price 1/6.

Composer & Director of the Music to the Theatre Royal Covent Garden.

London Printed by Goulding, D'Almaine & Co. 20, Soho Square, & to be had at 7, Westmorland St. Dublin.

Andante
Affettuoso

The piano introduction consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a *dol* (dolce) marking and features a melodic line with various ornaments and dynamics, including a *f* (forte) marking. The lower staff is in bass clef with the same key signature and time signature, providing a rhythmic accompaniment with chords and moving lines.

MARINA

The second system of music features a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a *tr* (trill) marking and contains the lyrics: "O, there's a mountain palm that nigh that". The piano accompaniment consists of two staves: the upper staff in treble clef and the lower staff in bass clef, both with a key signature of one sharp (F#) and a 2/4 time signature. The piano part includes dynamic markings such as *ff* (fortissimo) and *p* (piano).

nigh my child-hood's haunt doth grow, Whose boughs and leaves to the

pass - - ing eye As fans as fans and lan - ces show!*

Whose boughs and leaves to the passing eye as fans as fans and

lan - ces show! *And like that*

Second Verse

Cortez * "The Iczotl is a species of mountain palm pretty lofty & generally with a double trunk. Its branches form the figure of a fan & its leaves a spear" - Clavigero's History of Mexico.

well re - mem - ber'd tree wou'd I be still to bear a shade for

thee! a shade a shel - ter love! for thee! and for thy

con anima

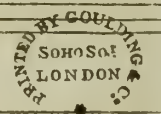
foes for thy foes a spear still, still to bear, love a shelter for

tr *dol*

thee! And for thy foes for thy foes a spear!

ad lib

ff



YES 'TIS THE INDIAN DRUM.

H. R. BISHOP.

Andantino
con moto

p *8va*
loco

MARINA (Miss Love)

Yes 'tis the Indian

pp

drum, The woods and rocks a_ round Echo the warlike sound

espress

Echo the warlike sound, They come, they come they come they come they come

FRANCISCO (Mr Pyne) Yes 'tis the Indian drum The woods & rocks a - - round
Hark 'tis the Indian drum The woods & rocks a - round Echo the warlike

Echo the warlike sound Echo the warlike sound They
sound Echo the warlike sound They come, they come, they

come they come they come Hark! Hark
come they come they come *ALVARADO (Mr Taylor)* Hark 'tis the Indian
Hark 'tis the Indian drum The

Hark 'tis the Indian drum The woods & rocks a - round a - -
 drum The woods & rocks a - - round Echo the warlike
 woods & rocks a - round Echo the warlike sound

round Echo the war - - - like sound they come they come they
 sound Echo the warlike sound they come they come they
 Echo the warlike sound they come, they come they come they come they

come Hark! Hark! 'tis the
 come Hark! Hark! Hark 'tis the Indian
 come SANDOVAL (Mr Isaacs) Hark 'tis the Indian drum The
 Hark 'tis the Indian drum The woods and rocks a -

drum The woods & rocks around The woods & rocks a -
 drum The woods & rocks a - - round a - - - - round Echo the
 woods & rocks a - - round Echo the warlike sound
 round E - - - cho the warlike sound E - - cho the warlike

round Echo the sound They come they
 war - - - like sound They come They come they
 Echo the warlike sound They come they come they
 sound They come they come they come they come they

come Yes'tis the Indian drum, The woods & rocks a --

come Hark! Hark! 'tis the

come Hark! Hark! Hark'tis the Indian

come Hark'tis the Indian drum The

tromba pp

- round E -- cho the warlike sound E -- cho the warlike

drum The woods & rocks a -- round The wood & rocks a --

drum The woods & rocks a -- round a -- round Echo the

woods & rocks a -- round Echo the warlike sound

sound They come they come they come they come they come .

round Echo the sound They come they come .

war like sound they come they come they come .

Echo the warlike sound they come they come they come .

cres mf

p Yes 'tis the Indian drum the drum yes 'tis the Indian

p Yes 'tis the Indian drum tis the drum yes 'tis the Indian

p Yes 'tis the Indian drum tis the drum yes 'tis the Indian

p Yes 'tis the Indian drum the In _ dian drum 'tis the Indian drum

pp mf pp

drum the drum, Hark! hark! they come hark! hark! they

drum 'tis the In - - dian drum, Hark! hark! they come hark! hark! they

drum 'tis the In - - - dian drum, Hark! hark! they come hark! hark! they

. . . 'tis the In - - dian drum, Hark! hark! they come hark! hark! they

pp *pp* *pp* *pp* *mf* *pp*

come hark hark they come they come they come.

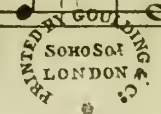
come hark hark they come they come they come.

come hark hark they come they come they come.

come hark hark they come they come they come.

come hark hark they come they come they come.

tr *pp* *dim* *pp* *dim* *pp* *dim* *pp* *dim* *ppp* *dim*



Oh! Sight of Wonder!
Chorus,
in the Historical Drama of
C O R T E Z,
OR
The Conquest of Mexico.
 Composed by

Ent. Sta. Hall.

HENRY R. BISHOP.

Price

London Printed by Goulding, D'Almaine & Co. 20, Soho Square & to be had at Westmorland St Dublin.

Presto assai

The musical score is written for piano and consists of six systems. Each system has a treble and bass clef staff. The first system is marked 'mf' and contains several triplet markings (3) in the right hand. The second system is marked 'p' and features a sixteenth-note run in the right hand. The third system is marked 'cres' and continues the sixteenth-note run. The fourth system is marked 'f' and 'ff' and features a sixteenth-note run in the right hand. The fifth system is marked 'cres' and features a sixteenth-note run in the right hand. The sixth system is marked 'loco' and 'f' and features a sixteenth-note run in the right hand.

Soprano
Alto

Tenore
Basso

O sight of wonder! sight of fear! What

O sight of wonder! sight of fear! What

ff

monsters to our eyes appear? to our eyes ap-pear? What monsters to our

monsters to our eyes appear? to our eyes ap-pear? What monsters to our

ff Soprano

eyes appear? O sight of fear! What monsters to our eyes ap-pear

eyes appear? O sight of fear! What monsters to our eyes ap-pear

f f ff ff

to our eyes ap-pear. *pp* Half

eyes ap-pear. *pp* Half

to our eyes ap-pear. *pp* Half

eyes ap-pear. *tremolo pp*

men, half beasts*
men, half beasts*

Half men half
Half men half

cresc *mf*
beasts. The earth with dread the
beasts. The earth with dread the

cresc *ff*
earth with dread
earth with dread

* "The Horses were objects of the greatest astonishment to all the people of new Spain, at first they imagined the horse and his rider, like the Centaurs of the Ancients to be some monstrous animal of a terrible form. Even after they discovered their mistake they belived the horses devoured men in battle and when they neighed, they thought that they were demanding their prey."— Herrera.

Soprano

ff Trembles beneath their thund'ring tread!

Trembles beneath their thund'ring Trembles beneath their thund'ring

ff Trembles beneath their thund'ring tread be neath their thund'ring tread

tread! Trembles beneath their thund'ring tread O sight of

ff O sight of fear O sight of fear.

O fear sight of fear O sight of fear.

p *cres*

pp Half men,

pp Half men,

fp tremolo *pp*

half beast Half

half beast Half

men half beasts The

men half beasts The

cres

earth with dread the earth with

earth with dread the earth with

cres

cres

mf dread Trem - - bles be -

mf dread Trem - - bles be -

mf *cres*

neath their tread

neath their tread

ff

O sight of wonder! sight of fear! What monsters to our

O sight of wonder! sight of fear! What monsters to our

ff

eyes appear? what monsters to our eyes ap- pear? O sight of fear O

eyes appear? what monsters to our eyes ap- pear? O sight of fear O

ff

sight of fear! O sight of fear

sight of fear! O sight of fear

fff

ff O sight of fear . . . *ff*

O sight of fear . . . O

sight of fear! sight of fear O sight of fear! Oh

sight of fear! sight of fear O sight of fear! Oh

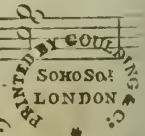
loco
trombe

sight of fear . . .

unis

sight of fear . . .

ff



Stay! Amarilli Stay!

D U B I T,

Sung by

Miss Paton & Mr. Duruset,

The Poetry by

in the Historical Drama of Cortez, or the Conquest of Mexico.

J.R. Planché Esq.

at the Theatre Royal Covent Garden,

Composed by

HENRY R. BISHOP.

Composer & Director of the Music at the Theatre Royal Covent Garden.

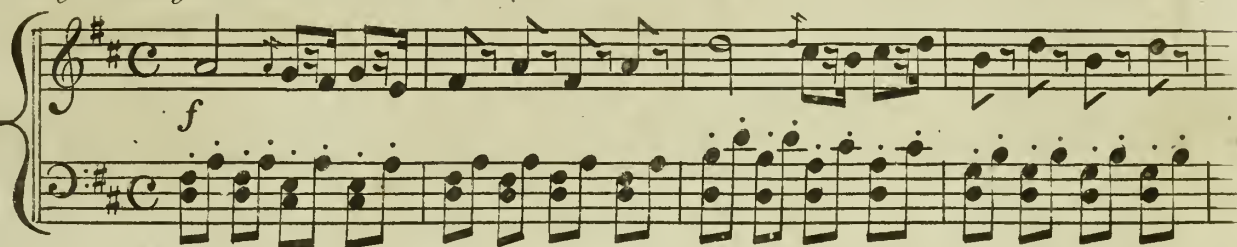


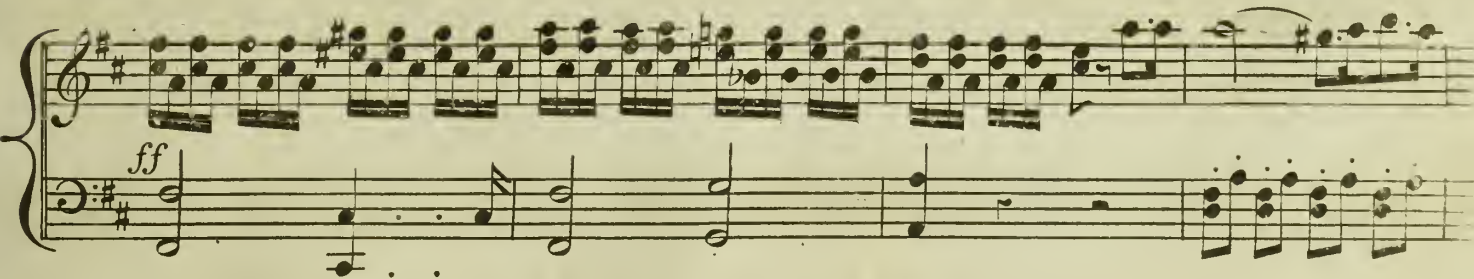
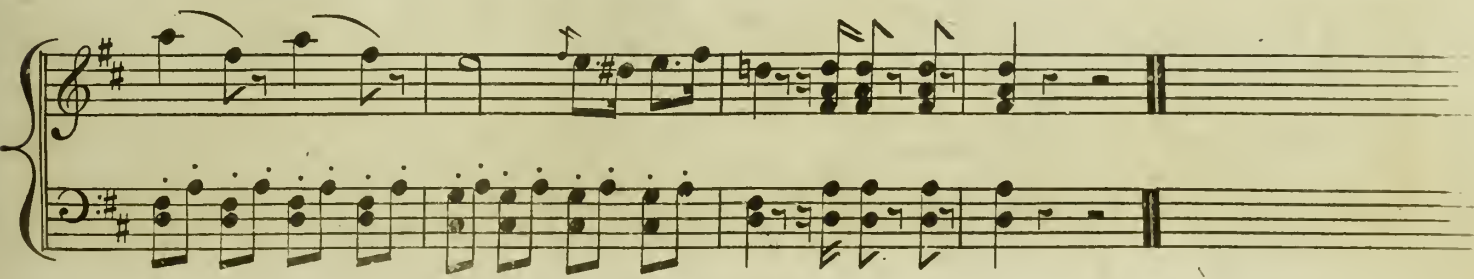
Ent. Sta. Hall.

Price 2/-

London, Printed by Goulding, D'Almaine & Co. 20, Soho Square, & to be had at 7, Westmorland St. Dublin.

Moderato



ACACIX

Stay, Amazitli, stay! for thee I've scald the cliff, that

p stacc:

o'er the sea Hangs beetling, like a warrior's crest, And robb'd the fierce ring-

eagle's nest,* and robb'd the fierce ring ea - - - gles

fp

nest. Be - hold, her polish'd eggs I bear her polish'd eggs I

f f p stacc: mf

* The Ring-eagle is a carrion Bird of Mexico, — Vide Clavigero.

bear And many a bird of plumage rare, Which my good shafts have

f *p* *cres*

piercd to day, At A - - - mazitli's feet to lay! At

mf *f* *pp* *p*

Largo *Tempo 1^{mo}*

A - - - mazitli's feet to lay! At A - - - mazitli's feet At A - ma - zitli's feet to

mf *pp* *p*

Largo ed espres *Tempo 1^{mo}* *slentando* *Piu Lento* *tr*

lay!

sf a Tempo

A.MAZITLI

Oh, not for me oh! not for me, Bring thou the spoils of rock and tree, Bear

pp stacc:

them to one who can return, The love which in thy breast may burn, The

love which in thy breast . . . may burn, Sooner the beetling

fp *f f* *p stacc:*

cliff shall bow the beetling cliff shall bow To the dark waves that round it flow, And its

mf *f* *p*

Largo *Tempo 1^{mo}*

fierce tenant with the dove Re - - - - - pose than Ama-

cres *mf* *f* *pp* *p*

Largo ed espres *slentando*

zit-li love! than A - - - ma - zit-li love! than A - - mazitli love! than A - ma -

mf *pp*

Piu lento

zitli than Amazitli love!

AMAZITLI
Go hunter, go through the
ACACIX
Go hunter, go through the

p *ff* *f* *p*

wood by the fountain, Watch for the wild bird and fol - low the hare But

wood by the fountain, Watch for the wild bird and fol - low the hare But

fp *fp* *fp*

free as the white stag that ranges the mountain* Still shall my heart be from

free as the white stag that ranges the mountain* Still shall her heart be from

p

Largo *Tempo 1^{mo}*

wound or from snare! still free shall my heart be from

wound or from snare! still free will her heart be from

mf *colla voce* *pp a Tempo*

* "In the mountains of new Spain the white stag is found" - Clavigero's History of Mexico, Cortez

Largo espres: Tempo 1^{mo}

wound or from snare still still shall my heart be free still

wound or from snare still still will her heart be free still

f *colla voce* *a Tempo pp*

slentando *decre* *pp*

still shall my heart be free from wound or snare! from wound or snare! from

still will her heart be free from wound or snare! from wound or snare! from

decre *pp*

morendo

wound from wound or snare!

wound from wound or snare!

slentando

PRINTED BY GOULDING & CO. SOHO SQUARE LONDON

Sweet as the breath of burning Pine!

Sung by

MR. DURUSETT,

In the Historical Drama of

The Poet, by

C O R T E Z,

J. R. Planche Esq^r.

OR

The Conquest of Mexico,

at the Theatre Royal, Covent Garden.

Composed by

HB

Ent. Sta. Hall.

HENRY R. BISHOP,

Price 7/6.

Composer & Director of the Music to the Theatre Royal Covent Garden.

London. Printed by Goulding, D'Almaine & Co. 20, Soho Squ^r. & to be had at 7, Westmorland St Dublin.

Larghetto
Espressivo

ACACIX

dol
Sweet as the breath of burning pine, Or co - pal gum on ho - ly shrine, And

hr
graceful as the flow'r that sheds From out her cup her bal - my

threads ** And on the gale of evening streams In crimson

dol
pride like sun - - set gleams .

* The Ancient Mexians used gum copal chiefly in burnt offerings which they made for the worship of their Idol, as also the Oote, a species of pine which is very aromatic. — Vide Clavigeros Hist. of Mexico.

** "The Tiate is entirely composed of thin equal and straight threads but pliant and about six inches long, springing from a round cup something resembling an acorn, but different in size colour and substance. Some of these beautiful flowers are entirely red." Ibid.

Second Verse

But ah! 'tis hopeless ah! 'tis weak! With- in this burning

pp

zone to seek, Aught that I might an emblem hold, Of maid so lovely

and so cold Unless the flinty sword be

ff *pp*

one* Which waketh fire but feel - eth none.

f *p* *ff* *ff*

* "The Mexican sword was made of wood and edged with sharp flints." - Vide Antonio de Solis, Clavigero's &c:

Tascalans! your standard is raised for the fight. 43
Solo & Chorus,

Sung by

MISS PATON & C,

in the Historical Drama of

Cortez, or the Conquest of Mexico.

at the
Theatre Royal, Covent Garden.
Composed by

HENRY R. BISHOP,

Composer & Director of Music to the Theatre Royal Covent Garden.

Ent. Sta. Hall,

Price

London, Printed by Goulding, D'Almaine & C^o 20, Soho Square, & to be had at 7 Westmorland St. Dublin.

Allegro

Moderato

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is common time (C). The music begins with a piano (p) dynamic marking. The tempo is marked as 'Allegro' for the upper staff and 'Moderato' for the lower staff. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

The second system of music continues the instrumental accompaniment from the first system, maintaining the same two-staff structure and tempo markings.

AMAZILLI

Tlas - calans! Tlas - calans! your standard is raised for the

The third system of music features a vocal line on a single staff and piano accompaniment on two staves. The vocal line begins with the lyrics 'Tlas - calans! Tlas - calans! your standard is raised for the'. The piano accompaniment is marked with a piano-piano (pp) dynamic. The tempo remains 'Moderato'.

fight, Tlas - calans! Tlas - calans! your eagle is spreading his pi - nions so

The fourth system of music concludes the vocal phrase and piano accompaniment. The vocal line continues with the lyrics 'fight, Tlas - calans! Tlas - calans! your eagle is spreading his pi - nions so'. The piano accompaniment continues with the same two-staff structure.

AMAZILII

Alto
Tenore.

Bass

bright his pi - nions so bright *ff* *sva* remem - -

Beneath their broad shadow remember how

Beneath their broad shadow remember how

ten ten

ber how well your fore - - fa - - thers fought & how brave - ly they fell *tr*

well our fore - - father's fought & how bravely they fell how bravely how brave - -

well our fore - - father's fought & how bravely they fell how bravely how brave - -

ten ten ten ten

& how brave - ly they fell;

- - ly they fell; *ff unis:* Then sing we the war song, & dance the war dance, And

- - ly they fell; *ff*

Cortez "The Standard of the Tlascalans was a golden Eagle with expanded wings." - Clavigero's Hist.

f
Tlas - - - ca

point the true arrow and poise the long lance. Then sing we the war song & dance the war

ff
Then sing we the war song & dance the war

ff
lans! Tlas - ca - - - lans! Tlas - ca - - - lans! re - mem - - -

dance, Our al - - tar's with blood of the stran - - ger shall reek, And our

dance, Our al - - tar's with blood of - the stran - - ger shall reek, And our
8va
ten *ten*

- - - ber how bravely bravely they fell

ban - - quet be borne from the Zopi lots beak! from the Zo - pilot's beak! Our
ppp

ban - - quet be borne from the Zopi lots beak! from the Zo - pilot's beak! Our
loco
ff ff ff ppp

The Zopilot is a carrion bird of Mexico.—Vide Clavigero. All the nation of New Spain devour the flesh of their captives after having sacrificed them to the Gods.—Vide Herrera, Robertson &c:

... brave - - ly they fell

Al - tars with blood of the stranger shall reek our ban - quet be

Al - tars with blood of the stranger shall reek our ban - quet be

espres:

... bravely fell; Tlas - ca - - lans! re - mem - ber re -

borne from the Zo - pilot's beak!

borne from the Zo - pilot's beak!

br member how well your fore-fathers fought, & how brave_ly they fell how

brave - ly how brave - ly how brave - ly

they fell they fell re -

they fell they fell re -

Detailed description: This system contains the first three lines of music. The top line is a vocal melody with lyrics 'brave - ly', 'how brave - ly', and 'how brave - ly'. The second line is a vocal line with lyrics 'they fell', 'they fell', and 're -'. The third line is a piano accompaniment with lyrics 'they fell', 'they fell', and 're -'. Dynamics include *ff* and *f*. The piano part features a rhythmic accompaniment of eighth notes.

how brave - ly they fell how bravely they fell - - - - - re -

mem - ber brave - - - - ly they

mem - ber brave - - - - ly they

Detailed description: This system contains the next three lines of music. The top line is a vocal melody with lyrics 'how brave - ly they fell how bravely they fell - - - - - re -'. The second line is a vocal line with lyrics 'mem - ber' and 'brave - - - - ly they'. The third line is a piano accompaniment with lyrics 'mem - ber' and 'brave - - - - ly they'. Dynamics include *f*, *pp*, *cres*, and *ff*. The piano part continues with a rhythmic accompaniment.

mem - ber how well your fore - fathers fought & how brave - ly they fell

fell they fought and bravely fell they bravely fell

fell they fought and bravely fell they bravely fell

Detailed description: This system contains the final three lines of music. The top line is a vocal melody with lyrics 'mem - ber how well your fore - fathers fought & how brave - ly they fell'. The second line is a vocal line with lyrics 'fell they fought and bravely fell they bravely fell'. The third line is a piano accompaniment with lyrics 'fell they fought and bravely fell they bravely fell'. Dynamics include *p*. The piano part continues with a rhythmic accompaniment.

Tlas - calans! Tlas - calans! your standard is rais'd for the
pp
 Tlas - calans! Tlas - calans! your standard
pp
 Tlas - calans! Tlas - calans! your standard
deces pp

fight Tlas - calans! Tlas - calans! Your eagle is spreading his pi - nions so
 is for the fight Tlas - calans! Tlas - calans! Your ea - gle is spread - - -
 is for the fight Tlas - calans! Tlas - calans! Your ea - gle is spread - - -

bright his pi - - nions so bright! re -
 ing his his pl - - nions so bright! Beneath their broad shadows re -
 ing his pi - - nions so bright! Beneath their broad shadows re -
ff
ff
ff

mem - - - ber how well your fore fa - - thers fought & how
 member how well our fore fathers fought & how bravely they fell; they
 member how well our fore fathers fought & how bravely they fell; they

Piu presto

brave - - - ly how brave ly they fell how well they fought how well they
 fought how well they fought how bravely fell
 fought how well they fought how bravely fell

Piu Presto p

fought how well they fought how bravely fell

cres f cres f

brave - ly they fell how well they fought how well they
 brave - - - ly fell brave - ly they fell how well they fought how well they
 brave - - - ly fell brave - ly they fell how well they fought how well they

pp *ff* *pp* *ff* *pp*

fought how well they fought how bravely fell
 fought how well they fought how bravely fell brave - - - ly fell
 fought how well they fought how bravely fell brave - - - ly fell

ff *ff* *ff*

cres *f* *cres* *f*

brave - ly they fell how brave - - - - - ly they
 brave - - - ly fell brave - ly they fell how well they
 brave - - - ly fell brave - ly they fell how well they

ff

fell how brave - - - - ly they fell - - - - they fell

fought how well they fought how brave - ly fell how

fought how well they fought how brave - ly fell how

. they fell brave - - - - ly they fell

brave ly fell how brave - ly they fell

brave ly fell how brave - ly they fell

Lead on! Lead on!

FINALE

to the first Act of

CORTEZ, or the Conquest of MEXICO,

as performed at the
Theatre Royal, Covent Garden.

Composed by

HENRY R. BISHOP,

Ent. Sta. Hall.

Price

Composer & Director of the Music to the Theatre Royal Covent Garden.

London, Printed by Goulding, D'Almaine & Co. 20, Soho Square, & to be had at 7 Westmorland Street Dublin

FRANCISCO

ALVARADO

SANDOVAL

**Allegro
Spiritoso**

Lead on, lead on, we
Lead on, lead on, we
follow thee, To glorious death or vic-tory! Lead on, lead on to death or

vic-tory! ...
Their vessels burn! they cannot flee! they cannot

vic-tory! ...
Their vessels burn! they cannot flee! they cannot

cres ff fften p

ff *mf* *p* *mf*

flee! Their cry is death Their cry is death their cry is death Their

flee! Their cry is death Their cry is death their cry is death Their

cres ff *p*

ff *ff*

Lead on, lead on we follow thee to glorious death or

cres *ff*

Lead on, lead on we follow thee to glorious death or

cry is death or vic - to - ry! Their cry is death or vic - to - ry! Their

cres

cry is death or vic - to - ry! Their cry is death or vic - to - ry! Their

cres *ff* *ten*

vic - tory! Lead on, lead on, to death Lead on, lead on to

vic - tory! Lead on, lead on, to death Lead on, lead on to

cry is death or vic - to - ry! Their cry is death Their cry is

cry is death or vic - to - ry! Their cry is death Their cry is

death to vic_tory or death vic_tory or death vic_tory or
 death to vic_tory or death vic_tory or death vic_tory or
 death vic_tory or death their cry is death their cry is
 death vic_tory or death their cry is death their cry is
 death lead on lead on lead on lead on
 death lead on lead on lead on lead on
 death their cry is death their cry is death
 death their cry is death their cry is death

mf
8va

mf
8va

3 *3* *3* *6* *6* *6* *6*

Away! our foes advance!

CHORUS WITH SOLO,

*Sung by Miss Paton, in the
Historical Drama of*

CORTEZ, OR THE CONQUEST OF MEXICO,

*at the
Theatre Royal, Covent Garden,*

Composed by

HENRY R. BISHOP,

Ent. Sta. Hall,

P;

Composer & Director of the Music to the Theatre Royal Covent Garden.

London, Printed by Goulding, Dalmaine & Co. 20, Soho Square. & to be had at 7, Westmorland St. Dublin.

Allegro
non Troppo

Alto
Tenore
Basso

flies & the thun - der shakes the skies & the thunder shakes shakes the
 flies & the thun - der shakes the skies & the thunder shakes . shakes the

ff

AMAZITLI Entering ad lib

Whither! Ah! whither wou'd you fly
 skies & the thunder shakes the skies
 skies & the thunder shakes the skies

colla voce f

a Tempo

whither ah! whither wou'd you fly? Un - co - - ver'd on their blood - y
 bed

f f a Tempo pp

The cor - - ses of your bro - thers lie Hark, their an - - - gry

ad lib

spirits cry Rally & a - venge a - venge the dead! & a - venge the

cres *fp* *fp* *fp* *fp* *f*

dead Rally

A - way! a - way! our foes ad - vance Vain the
A - way! a - way! our foes ad - vance Vain the

f *f* *ff*

and a - - - venge the dead and a - - venge a - venge the dead

Hatchet vain . the lance at their will the light'ning flies
Hatchet vain the lance at their will the light'ning flies

f

a - - - - - venge the dead a - - venge a - -

flies and the thun - der shakes the skies and the thunder shakes

flies and the thun - der shakes the skies and the thunder shakes

f *f* *fp*

venge the dead and a - venge a - venge the

shakes the skies and the thunder shakes the

shakes the skies and the thunder shakes the

fp *f* *cres* *hr* *hr*

dead

skies

skies

ff

Alas! for Mascala!

Ballad

Sung by

M I S S P A T O N .

In the Historical Drama of

C O R T E Z .

The Poetry by

OR

J. R. Planche Esq^r.

The Conquest of Mexico,

at the

Theatre Royal, Covent Garden.

Composed by



HENRY R. BISHOP,

Ent. Sta. Hall.

Price 1/6.

Composer & Director of the Music to the Theatre Royal Covent Garden.

London, Printed by Goulding, D'Almaine & Co. 20, Soho Squ^r. & to be had at 7, Westmorland St Dublin. W

ANDANTE
ESPRESSIVO.



AMAZITLI.

h.

A = las! for Tlas = ca = la! the bravest and best Of her Warriors have

pp

sunk in their life blood to rest Their bones lie un = buried to

dol:

bleach in the blast O mourn for Tlas = ca = la! O mourn for Tlas =

dol:

ad lib:

fr

= ca = la! her glo = ry is past!

colla voce *ff*

2^d VERSE.

A = las! for Tlas = ca = la fair Vic = tery's light Shall no more gild her

pp

Eagle's ma = jes = ti = cal flight This swoop was the Battle - bird's

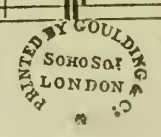
ad lib:
f

bol = dest and last! O mourn for Tlas = ca = la! O mourn for Tlas =

dol:
dol:

= ca = la her Glo = ry is past .

ad lib:
colla voce
ff



There blooms a Sweet Flower,
Sung by
Mr. Durusett,

In the Historical Drama of
The Poetry by **C O R R E Z,** *J. R. Plauché Esq^r.*
OR
The Conquest of Mexico,
AT THE
Theatre Royal Covent Garden.
Composed by



Ent. Sta. Hall.

HENRY R. BISHOP,

Price 1/6.

Composer & Director of the Music to the Theatre Royal Covent Garden.

London. Printed by Gouling, Dalmaine & Co. 20, Soho Square, & to be had at 7, Westmorland St Dublin.

Andante
 Espressivo

ACACIA

There blooms a sweet flow'r my love my love in thy bow'r, Whose

petals ex - panded dis - play a star to the sight; But when but when

fold-ed when folded by night, Like a heart, it hangs drooping till day.* hangs

droop-ing till day. That flow'r when you see, My love think O think on

me, my love, My truth my truth let its day star pour-tray And its

night form im-part, my love The des-pair of my heart When the light of thy smile is a

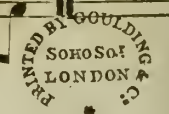
* "The Flower of the Heart, not less estimable for its beauty than its odour, which is so powerful, that a single flower is sufficient to fill a whole House with the most pleasing fragrance. When the flower is open and its petals expanded it has the appearance of a star, but when shut it resembles in some measure a heart from whence its name arises." — Clavigero's Hist.

way the light of thy smile is a - way when the light of thy smile is a -

way is a - way when thy smile is a - way when the light of thy

smile is a - way is a - way when thy smile is a - way when the light of thy

smile is a - - way.



God of Air!

FINALE.

to the Second Act of

C O R T E Z,

or the Conquest of Mexico.

Composed by

HENRY R. BISHOP,

Composer & Director of the Music at the Theatre Royal Covent Garden.

Ent. Sta. Hall.

Price

London, Printed by Goulthie, Dalmaine & Co. 20, Soho Square. & to be had at 7, Westmorland Str. Dublin.

Larghetto
Maestoso

Soprano

God of air! We call on thee! To our prayr Pro - - -

Alto

God of air! We call on thee! To our prayr

Tenore

God of air! We call on thee! To our prayr Pro - - -

Basso

God of air! We call on thee! To our prayr Propitious

- pi - - tious be Round thy shrine for aid we throng!

Propitious be Round thy shrine for aid we throng!

- pi - - tious be Round thy shrine for aid we throng!

be propitious be Round thy shrine for aid we throng!

Musical notation for piano accompaniment, including dynamics: *f^{ten}*, *f^r*, *mf*, *f^{ten}*, *f^r*, *mf*, *p*.

Warm blood we'll pour o'er it, Burn copal before it, And praise thee with dance & with

Warm blood we'll pour o'er it, Burn copal before it, And praise thee

Warm blood we'll pour o'er it, Burn copal before it, And praise thee praise thee

Warm blood we'll pour o'er it, Burn copal before it, And praise

Musical notation for piano accompaniment, including dynamics: *f*.

song praise thee with dance & with song praise . .

praise thee with dance & with song with dance with song

praise thee with dance & with song and praise thee with dance & with song

. . . thee with dance & with song . . . loco with song

Musical notation for piano accompaniment, including dynamics: *loco*.

thee with dance & with song, & praise thee with dance & with song & with song praise thee with
 & with song, & praise thee with dance & with song & with song praise thee with
 praise thee praise. . . . & praise thee with dance & with song & with song praise thee with
 & praise thee with dance & with song & with song praise thee with

dance and with song God of air! God of
 dance and with song God of air! God of
 dance and with song God of air! God of
 dance and with song God of air! God of

pp dol *ff Trombe ff*

air! O God of air We call on thee we call on thee O God of air!
 air O God of air We call on thee we call on thee O God of air!
 air! O God of air We call on thee we call on thee O God of air!
 air! O God of air We call on thee we call on thee O God of air!

58

Largo
Espressivo

MARINA

Migh - - ty spi - - rit whose pure eyes

Violoncelli

Turn, O turn from human sa - crifice Turn, O turn from human sa - crifice

Turn, Turn O turn from hu - - - man sacrifice And to

Coro

no more delay the victim seize,

p *f* *p*

whose eter - nal throne, Prayrs the sweetest incense known Prayrs the sweetest

ppp

no more delay

ppp

no more delay

pp

in _ _ cense known the sweetest known God of

tr *pp* *f unis*

the victim seize Let her blood the gods appease! let her blood the gods ap-

the victim seize Let her blood the gods appease! let her blood the gods ap-

f *cres*

mer - - - cy God of mer_cy! God of peace!

ff *ff*

pease

pease

ff *p* *pp*

Let thy servants sorrows cease thy servants sor_ rows cease! let thy servants sorrows

pp *pp*

no more de _ _ _

no more de _ _ _

cease! let thy servants sorrows cease

lay no de - - - lay no de - - - lay

lay no de - - - lay no de - - - lay

dim

ppp

Allegro

pp Tromba (Behind Scenes)

Solo Priest

Hark! what

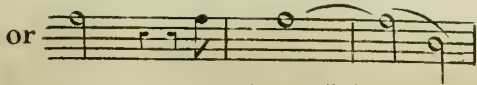
p

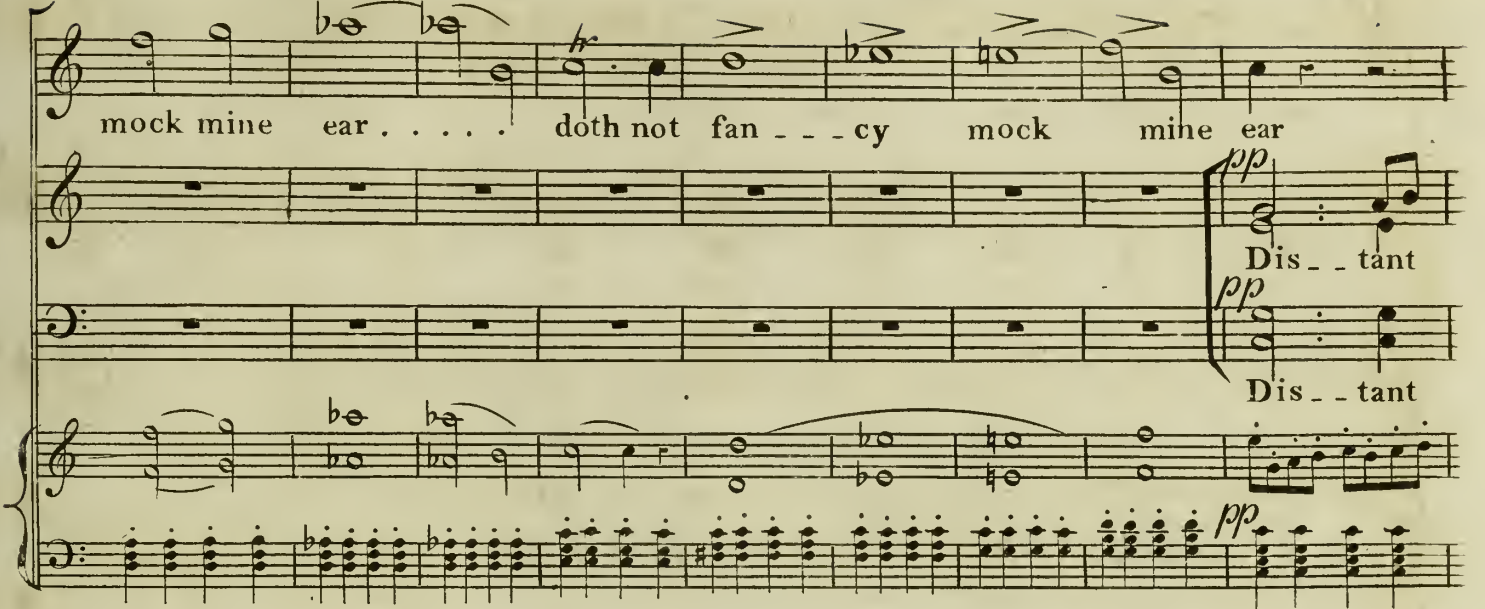
ppp

means that war - like sound? what means that war - like sound? that war - like sound?

MARINA

Doth not fan - cy mock mine ear? doth fan - cy mock mine ear? doth fan - cy

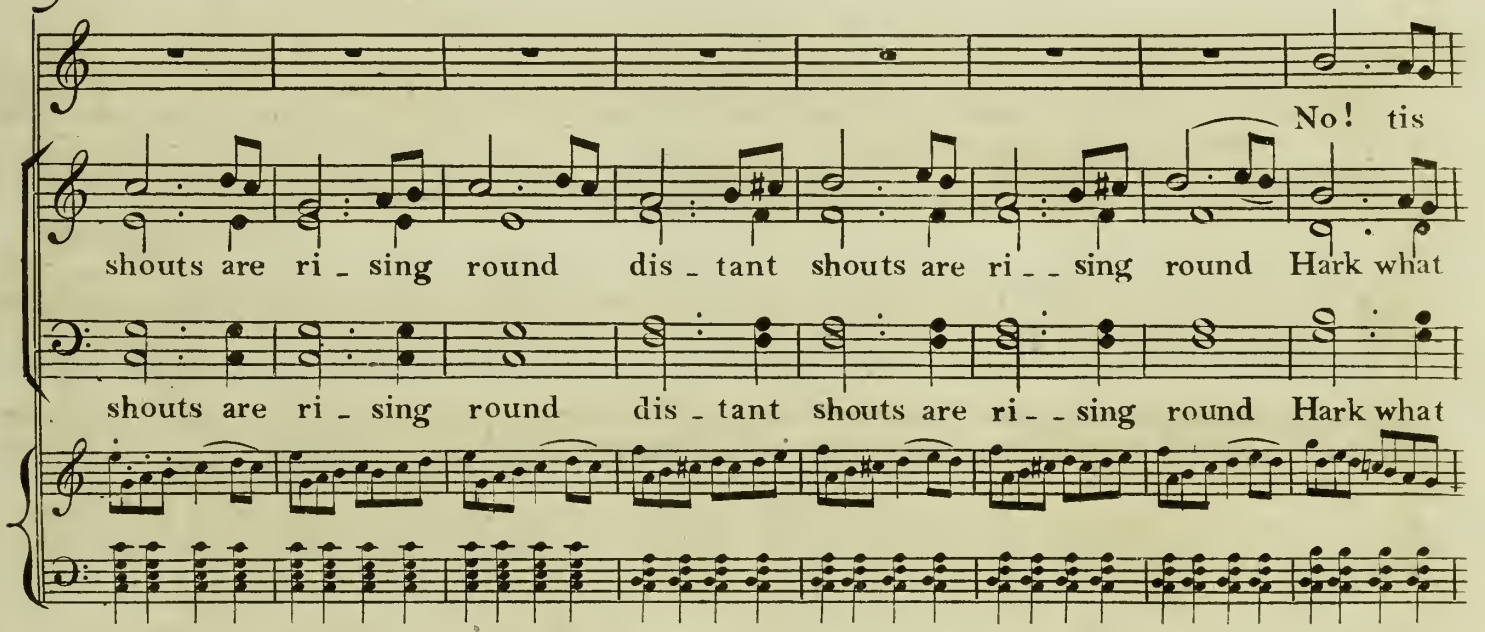
or 



mock mine ear doth not fan - - - cy mock mine ear

Dis - - tant

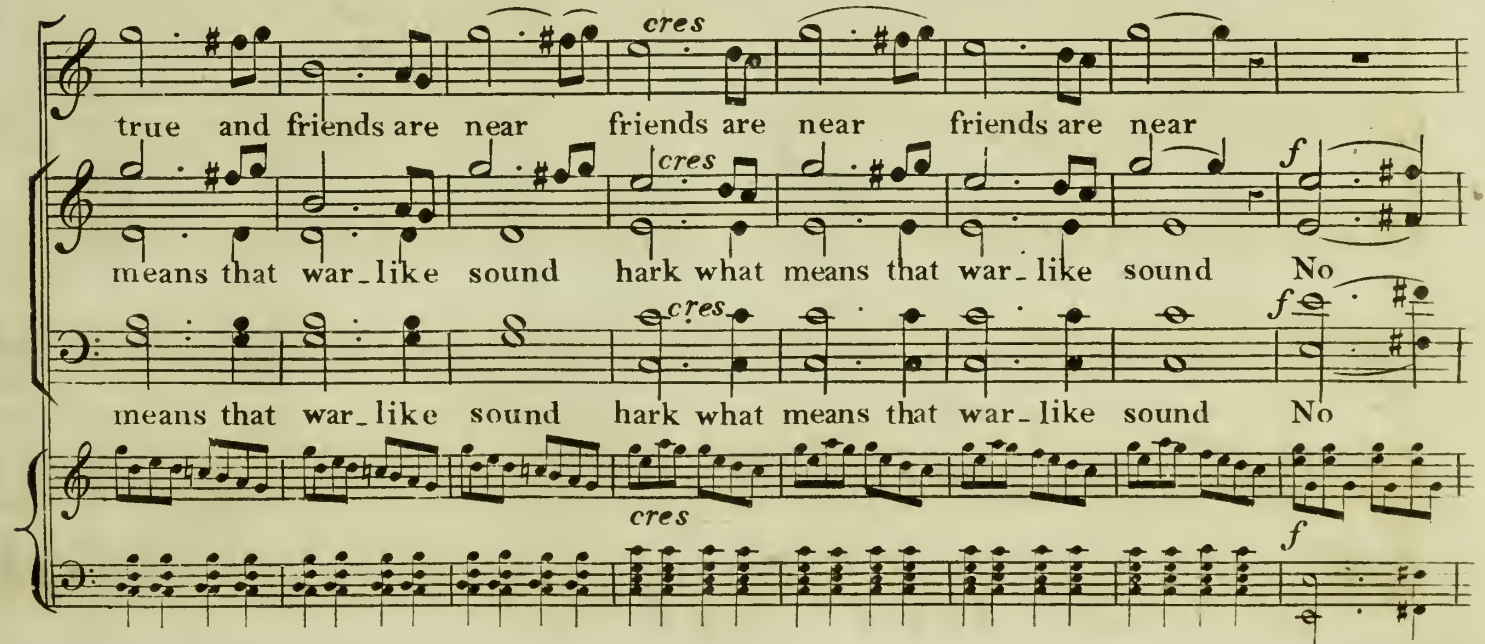
Dis - - tant



No! tis

shouts are ri - sing round dis - tant shouts are ri - - sing round Hark what

shouts are ri - sing round dis - tant shouts are ri - - sing round Hark what



true and friends are near friends are near friends are near

means that war - like sound hark what means that war - like sound No

means that war - like sound hark what means that war - like sound No

more de - lay no more de - lay! the vic - tim seize the vic - tim seize . . .

more de - lay no more de - lay! the vic - tim seize the vic - tim seize . . .

cres *ff* *cres* *ff*

Ah

Let her blood the gods ap - - - pease Let her

Let her blood the gods ap - - - pease Let her

ff *ff* *f* *f* *ff*

doth not fan - - - cy mock my ear

blood the gods ap - pease No more de - lay no more de - lay

blood the gods ap - pease No more de - lay no more de - lay

Tromba (Behind Scenes) *cres* *p*

Priest
Hark what means that war - like

Marina
sound what means that warlike sound that warlike sound Doth not fan - - cy

or

mock mine ear doth fancy mock mine ear doth fancy mock mine ear

doth not fan - - - cy mock mine ear

Coro: *pp*
dis - tant shouts are ri - sing
dis - tant shouts are ri - sing

No 'tis true and
 round dis - - tant shouts are ri - - sing round Hark what means that
 round dis - - tant shouts are ri - - sing round Hark what means that

friends are near friends are near friends are near
 war - like sound? Hark! what means that war - like sound? Hark! what
 war - like sound? Hark! what means that war - like sound? Hark! what

Spaniards *ff* *Marina* *ff* *Spaniards*
 Ven - - geance! Ah! Ven - -
 means that war - like sound? Fly
 means that war - like sound? Fly

Marina *Spaniards*

geance Ah! Ven geance Ven

ff *ff* *ff* *ff*

Fly Fly

Marina

geance victory! victory! victory! . . Friends are

ff *ff* *ff*

Fly! Fly

unis *ff*

Fly! Fly

Spaniards *Marina*

near victory! victory! victory! . . friends are

ff *ff* *ff*

Fly

8va Fly

near

Fly!

Fly!

rf *rf* *rf* *rf*

Marina

Ah!

ff

Fly!

loco

Fly!

Trombe

Piu Presto *Spaniards*

victory! victory! victory!

ff

Fly! Fly! Fly! Fly! Fly!

Fly Fly Fly Fly Fly!

Piu Presto

.. victory! victory! victory!.. . . . victory!.. . . .

Fly!.. . . .

Fly!.. . . .

End of the Second Act

Shame to Manhood!

SCENA,

Sung by MISS PATON,

Accompanied, on the FLUTE, by M^r. BIRCH,

The Poetry by

in the Historical Drama, of Cortez, or the Conquest of Mexico,

J.R. Planché Esq^r.

at the Theatre Royal Covent Garden,

Composed by

HENRY R. BISHOP,

Composer & Director of the Music at the Theatre Royal Covent Garden.

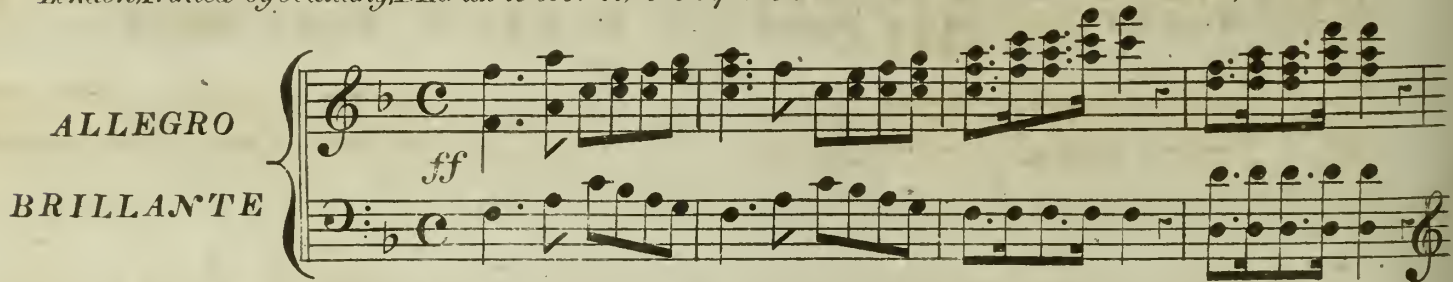


Ent. Sta. Hall.

Price 2/-

London, Printed by Goulding, D'Almaine & C^o 20, Soho Square & to be had 7 Westmorland Street, Dublin.

ALLEGRO
BRILLANTE




ff



Flauto



Cres



f ff

Cortez

* The Flute part is written for an F. Flute.

AMAZITLI.

Shame to Manhood fear'st thou not the ven = geance

pp *Stacc.*

of the Gods to dare Though unmov'd by my sad lot In

ten. *pp*

pi = ty to thy = self for = bear - - - - - for = = bear In

f *f* *f* *f*

or

pi = = ty pi = ty to thy = self for = = = bear In

pp *ff*

pi- = = = ty to thyself for = bear for = bear

f *pp* *ff*

Hark hark their high dis = pleasure telling, The


pp *Stacc.*

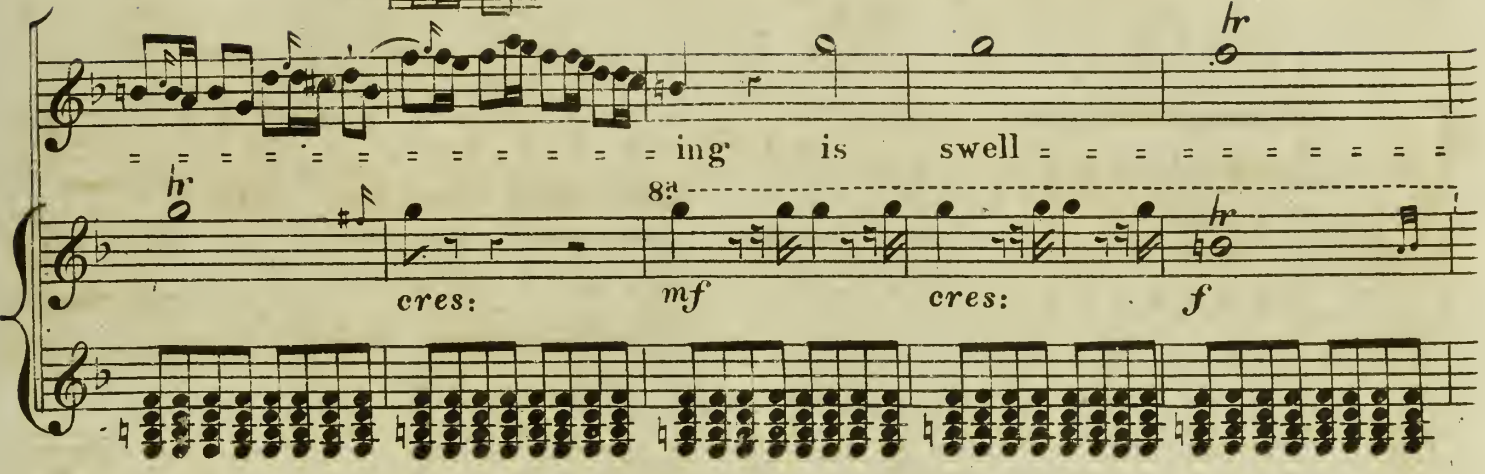
thun = = ders aw = = = ful voice is swelling is swell = = =

f *ten.* *p Flauto.*

or

Cres. *lr*

or 



ing' is swell

hr *8^a* *hr*

cres: *mf* *cres:* *f*



hr *hr* *hr*

ing' swell

loco *f* *pp* Flauto



hr *hr*

ad lib: *Lento ed espress:*



ing' Oh! Spirit Oh! Spirit hear - my pray'r let your

mf *f* *f* *f ten:* *f* Corni *mf* *colla voce.* *pp*

Tempo 1^o

mercy beaming now shield me from dishonours stain! Or your wrath direct the

blow or your wrath direct the blow which at once - - - - - may

end my pain may end - - - - -

Flauto.

or

Flauto.

dol: legati e piu lento
ad lib:
dol: legati e piu lento

Tempo 1^{mo} *espres:*

cal^o
 my pain.
cal^o
f ff

Cortez.

PRINTED BY GOULDING & CO.
 SOHO SQUARE
 LONDON

The Widow of Estromadura,

Sung by
Mr. Hawcett.

In the Historical Drama of

The Words by **C O R T E Z,** J. R. Planché Esq^r

OR
The Conquest of Mexico.

at the
Theatre Royal, Covent Garden.

COMPOSED BY

HENRY R. BISHOP,

Composer & Director of the Music to the Theatre Royal Covent Garden.

RB

Ent. St. Hall.

Price 1/6.

London. Printed by Goulding, Dalmaine & Co. 20, Soho Squ^r. & to be had at 1, Westmorland St. Dublin.

Moderato

Recit:

SANCHO

There was an old widow liv'd some time a - go in Estrama - dura! She

fell very ill at the death of her first husband and thought nothing but a second cou'd cure her!

But her phiz was so funny, that though she'd plenty of money she frighten'd all who came

risoluto
and'te *ff* *f* *p*

to her, 'Till a young cavalier who at elbows was queer, made up his mind to woo her.

A I R .

So he ogled and sigh'd, Till he made her his bride Though the neighbours de-

pp Allegretto Mod^{to}

clar'd he must hate her, For she squinted and limp'd, And her face brown &

Cortez

crimp'd Look'd much like an old nutmeg - gra - - - ter. But though the wise enough in in

want of the stuff And a beggar must not be a chuser 'Tis true that a

glutton might pre - fer lamb to mutton, But there's too much mint sauce to re -

fuse her. There's too much mint sauce to re - fuse her. . .

cres *mf* *f* *ff*

f *f* *f* *f* *f*

Recit:

But to silence the jokes and the jeers of the folks, he at full length her picture had

painted! Though at the first sight of so horrid a fright the poor artist had nearly

fainted. Then sparing no cash, to the gilders slap-dash it was sent & a fine frame put

to it. And the next time 'twas said, "what the deuce made you wed?" he took them up stairs to

A I R
view it. The neighbours agree 'Tis as like as can be, As old and as ugly as

sin, sir" But they quickly ex - claim "What a beautiful frame! It a - tones for the

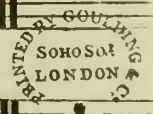
picture with - in sir!" "Good friends you are right, Said the cunning young

wight," It was thus that I judg'd by the dame, sirs, Though ugly and

old she was rol - ling in gold, So I married my wife for the frame,

sirs! I married my wife for the frame sirs!"

cres *cres* *mf* *ff*



Must there for ever in Life's Chalice be?

D U E T.

Sung by
Miss Paton and Miss Love.

The Poetry by

In the Historical Drama of

J.R. Planché Esq^r

CORTEZ, or the Conquest of MEXICO,

at the
Theatre Royal, Covent Garden.

Composed by

HRB

HENRY R. BISHOP,

Ent. Stu. Hall.

Composer & Director of the Music to the Theatre Royal Covent Garden.

Price 2^s/

London, Printed by Goulding, D'Almaine & C^o, 20, Soho Squ^r & to be had at 7 Westmorland St Dublin.

AMAZITLI

MARINA

Andantino
con moto

brings, Must it be with our blisses with our blisses as the tree, Which

brings, Must it be with our blisses with our blisses as the tree, Which

lo - - ses one branch as a_nother springs.* Must there for

lo - - ses one branch as a_nother springs.* Must there for

e - - ver in life's chalice be Some drop to dash the draught which pleasure

e - - ver in life's chalice be Some drop to dash the draught which pleasure

Cortez

*"The Ixhuatl has not more than 6 or 7 branches, for as soon as a new one buds one of the old ones withers" — Clavigero's Hist.

brings, Must it be with our blisses with our blisses as the tree, Which

brings, Must it be with our blisses with our blisses as the tree, Which

lo...ses one branch as a nother springs

MARINA

lo...ses one branch as a nother springs Then let us hold the dearer let us

hold the dear...er the flow'rs we find so few we find so few

mf p cres mf pp

AMAZITLI

Then let us hold the dear - er let us hold the dear - - - er the flow'rs we find so

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The piano part begins with a piano (*p*) dynamic and includes a mezzo-forte (*mf*) section. The key signature has two flats, and the time signature is 4/4.

MARINA

few we find so few, And think our sun - - shine

The second system continues the vocal line and piano accompaniment. The piano part includes dynamics for crescendo (*cres*), fortissimo (*f*), pianissimo (*pp*), and piano (*p*). The vocal line has a fermata over the word 'sun'.

clear - - - er For the cloud it struggles through

The third system continues the vocal line and piano accompaniment. The piano part includes a *tr* (trill) marking above the vocal line. The piano accompaniment features a steady eighth-note accompaniment.

AMAZITLI

And think our sun shine clear - - - er For the cloud it

The fourth system continues the vocal line and piano accompaniment. The piano part begins with a piano (*p*) dynamic. The vocal line has a *tr* (trill) marking above the word 'er'.

struggles through! it struggles through! Then let us
 it strug - - gles through!

colla voce mf p stacc: pp

hold . . . hold . . . the dearer flow'rs we find so

cres mf pp stacc:

MARINA
 few so few Then let us hold hold the

cres mf pp stacc: pp cres

dearer flow - - 'rs we find so few so few

stacc pp cres mf

and think our sun - - - - shine

think our sun - - - - shine

pp.

clear - - - - er For the cloud it struggles through

clear - - er For the cloud it struggles through

cres ff a Tempo

f

Then let us hold flow - 'rs so

hold the dear - - er

pp stacc: cres mf pp

few so few

so few so

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in a key with two flats (B-flat and E-flat) and a common time signature. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

flow - - - 'rs flow - 'rs we find . . . so

few flow - - - 'rs we find . . . so

The second system continues the musical piece. It includes dynamic markings such as *f* (forte) and *fp* (fortissimo piano) in both the vocal and piano parts. The piano accompaniment has a more complex texture with chords and moving lines.

few we find we find so few .

few we find we find so few .

The third system concludes the piece. It features dynamic markings including *sp* (sottissimo piano), *f* (forte), and *ff* (fortissimo). The piano accompaniment ends with a final chord and a fermata over the final notes.

From where the Sun rises.

FINALE

In the Historical Drama of

C O R T E Z,

OR

The Conquest of Mexico.

Composed by

HENRY R. BISHOP,

Composer & Director of the Music to the Theatre Royal, Covent Garden.

London, Printed by Goulding D'Almaine & Co. 20, Soho Square & to be had at 7, Westmorland St. Dublin.

Allegro

Soprano

From where the sun ri - ses a - - cross the wide main

Alto

From where the sun ri - ses a - - cross the wide main

Tenore

From where the sun ri - ses a - - cross the wide main

Basso

From where the sun ri - ses a - - cross the wide main

PIANO
FORTE

Fate sends us a he-ro of matchless re-nown of matchless re-

Fate sends us a he-ro of matchless re-nown of matchless re-

nown sends us a he-ro of match-less re-nown

nown sends us a he-ro of match-less re-nown The

The track of whose

track of whose glo-ry will brilliant re-main will brilliant re-main

The track of whose glo-ry will bril-

glo - ry will brilliant re - main will brill

The track of whose glo - ry will

will brill - - iant re - main will brilliant re - - main

iant re - main The track of whose

iant re - main re - main will brill

brilliant re - main brilliant re - main

brill - - iant re - main brill

glo - ry will brilliant re - main brilliant re - main will brill

iant re - main brilliant re - main brill - - iant re - - main

brilliant re - main brill - - iant re - - main

iant re - main brill - - iant re - - main

iant re - main brill - - iant brill - - iant re - - main

cres *ff* *h* *h*

ff
Till the orb he has follow'd for e - - - ver for

ff
Till the orb he has follow'd for e - - - ver for

ff
Till the orb he has follow'd for e - - - ver for

ff
Till the orb he has follow'd for e - - - ver for

e - - ver goes down for ever for ever
follow'd goes down for ever for ever

e - - ver goes down for ever for
e - - ver goes down for ever for ever

for ever for ever for e - ver e - ver
for ever for ever for e - ver e - ver
ever for ever for ever for e - ver e - ver
for ever for ever for e - ver e - ver

p *ff* *ff*

e - - - - ver goes down 'Till the orb he has follow'd for

e - - - - ver goes down 'Till the orb he has follow'd for

e - - - - ver goes down

e _ ver for ever goes down for ever for

e _ ver for ever goes down for ever for

e - ver for e _ ver goes down goes down for ever

. goes down for ever for

ever for ever for ever for e _ ver e _ ver

ever for ever for ever for e _ ver e _ ver

for ever for ever for ever for e _ ver e _ ver

ever for ever for ever for e _ ver e _ ver

ff ff

ever goes down ever ever ever ever ever ever

ever goes down ever ever ever ever ever ever

ever goes down ever ever ever ever ever ever

ever goes down ever ever ever ever ever ever

ever ever ever ever ever

ever ever ever ever ever

ever ever ever ever ever

ever ever ever ever ever

The musical score consists of several systems. Each system includes a vocal line with lyrics, a piano accompaniment with a right-hand melody and a left-hand bass line, and a grand piano section with both right and left hands. The lyrics are 'ever goes down ever ever ever ever ever ever'. The score features various musical notations including notes, rests, and dynamic markings. The grand piano section includes a complex, rhythmic accompaniment in the right hand and a more melodic line in the left hand.

GRAND MEXICAN MARCH.

of

The Embassy from

MONTEZUMA to CORTEZ.

Composed by H. R. Bishop.

Allegro
Moderato

p *pp*

ff *ff* *p*

ff *p* *ff* *p*

ff

mf *ff* *mf* *ff* *p* *cres*

Cortez

ff mf *cres* f ff ff p

ff p stacc ff

ff p stacc ff

ff p ff p

ff ff

First system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and dynamics such as *ff* (fortissimo).

Second system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and dynamics such as *ff* and *f* (forte).

Third system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and dynamics such as *f* and *ff*.

Fourth system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and dynamics such as *ff* and *f*.

Fifth system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and dynamics such as *ff* and *f*.

SPANISH MARCH

Composed in imitation of the Spanish Style,

by H. R. Bishop.

**Allegro
Brillante**

Musical notation for the Cortez march, featuring a treble and bass clef. The music includes various notes, rests, and dynamics such as *ff* and *p* (piano). A triplet of eighth notes is marked with a '3'.

Cortez

Four systems of piano music. The first system features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment, marked with a forte *f*. The second system continues the piece, marked with fortissimo *ff* and piano *p*. The third system shows a continuation of the melodic and accompaniment lines. The fourth system concludes the piece with a crescendo *cres* and a final *fine* marking.

M A R C H

of the Spanish Cavalry &c:

(at the end of First Scene.)

Composed by H. R. Bishop.

Spiritoso
alla
Marcia

Musical notation for the 'MARCH of the Spanish Cavalry &c:' piece, marked 'Spiritoso alla Marcia'. It features a grand staff with a treble and bass clef, a 2/4 time signature, and dynamic markings of fortissimo *ff* and *bis*. The notation includes a 3-measure rest in the treble staff and a 5-measure rest in the bass staff.

ppp *pppp* *fine*

M A R C H

of Spaniards and Tlascalans.

Composed by H.R. Bishop.

alla Marcia

pp

Da Capo

Cortez

